

No 4. GOD'S DWELLING.

(Unaccompanied Quartet and Chorus.)

Largo solenne.

p SOLI. *pp*

Soprano. God's said to dwell there — where - so - ev - er He — Puts —

Contralto. God's said to dwell there — where - so - ev - er He — Puts —

Tenor. God's said to dwell there — where - so - ev - er He — Puts —

Bass. God's said to dwell there — where - so - ev - er He — Puts —

Largo solenne.

pp CORO.

Soprano. God's said to dwell there — where-so-ev-er He —

Contralto. God's said to dwell there — where-so-ev-er He —

Tenor. God's said to dwell — there, there — where -

Bass. God dwells — there

God's said to dwell — there where He —

Largo solenne. ♩ = 48.

(For practice only.) *pp*

— down some prints of His High Ma-jes-ty. As when to

— down some prints of His High Ma-jes-ty. As when to

— down some prints of His High Ma-jes-ty. As when to—

— down some prints of His High Ma-jes-ty. As when to

Puts down some prints of His High Ma - jes-ty. As when to

Puts down some prints of His High Ma - - - jes-ty. As when to

- so-ev - er He Putsdownsome prints of His High Ma - jes-ty. As when to—

— Puts down prints of His High Ma - - - jes-ty. As when to—

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there, and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit,

man He comes and there doth place His Ho - ly Spi - rit,

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit, —

or doth plant His grace. *pp* God dwells there, there.

or doth plant His grace. *pp* God dwells there.

or doth plant His grace. *pp* God dwells there.

or doth plant His grace. *pp* God dwells there.

or doth plant His grace. *ppp* God dwells there.

or doth plant His grace. *ppp* God dwells there.

or doth plant His grace. *ppp* God dwells there.

ppp - rit, or doth plant, doth plant His grace. God dwells there.

ppp

Nº 5. GRACE FOR A CHILD.

(Solo. Treble.*)

Andantino semplice.

(Cello) *p* *pp*

mf

Here a lit-tle child I stand, Hea-ving up my ei-ther hand;

29

Cold as stones though they may be, Here I lift them

up to Thee, For a be-ni-son to fall On our meat and

f *p* (*il pp possibile*)

rit. e dim. *pp a tempo* Semi-Chorus S & A. *pp*

on us all A-men. A men.

rit. *pp a tempo* *pp*

* To be sung by a member of the chorus, a child if possible.

Nº 6. TO THE SAVIOUR, A CHILD.

(Solo Contralto.)

Allegretto grazioso. (♩ 84.)

pp *p*

pp *p*

pp *30*

mp (*poco ritard.*) (*a tempo*)

Go, — Go pret-ty child and bear this flower Un - to thy lit - tle Sa - -

p espress (*poco ritard.*) *pp* (*a tempo*)

cresc.

- viour;

And tell Him by that bud now

blown, He _____ is the Rose of Sha - - ron known: And tell Him

— (for good hand - sel too) That thou hast brought a whis-tle new, — made of a

straight oat - en reed, To charm His cries at time of

need:

32 *p* Tell Him, — for cor - al,

thou hast none; But

pp

if thou had'st *(p)* He should have one; But poor thou art and known to —

pp

(non legato)

be e - ven as mon-i-less as He - Go,

33

Go - pret - ty

con delicatezza

child and bear this flower Un - - - to thy lit - tle

Sa - - - viour.

molto rit. e morendo

No. 7. WHAT SWEETER MUSIC. A CAROL.

(Solo Soprano and small Chorus.*)

Allegro amabile. Soprano Solo. *mf*

What sweeter mu-sic

Soprano Chorus. *pp*

What sweeter mu-sic

Allegro amabile. ♩=76.

(Fagotto)

CHORUS.

Soprano. *p*

Contralto. *p*

can we bring than a ca-rol, a ca-rol for to sing the

can we bring than a ca-rol for to sing the

than a ca-rol for to sing the

birth of Christ, of Christ

birth of Christ, of

birth of Christ, of

* of about 40 voices.

13017

our heaven - - ly king. *p rit.*

Christ our heaven - - ly king. *p*

Christ our heaven - - ly king. *p rit.*

p rit ed espress.

34 *a tempo* *f*

A - wake, the voice!

a tempo *f*

A - wake, the voice!

a tempo *f*

A - wake, the voice! Awake, the

Tenor. *f*

A-wake!

Bass. *a tempo* *f*

A-wake!

34 *a tempo* *f*

A-wake!

A-wake!

A - wake, the string!_____

A - wake, the string!_____

string!_____

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics "A - wake, the string!_____". The bottom two staves are piano accompaniment. The piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with whole notes. The key signature is one sharp (F#).

f Heart, ear and eye and_____

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics "Heart, ear and eye and_____". The bottom two staves are piano accompaniment. The piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with whole notes. The key signature is one sharp (F#). The first measure of the piano part is marked with a forte (*f*) dynamic.

ev - - ery - thing A-wake!

mf Heart, ear and

mf Heart, and

mf Heart, ear

Heart, ear

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'ev - - ery - thing A-wake!'. The piano accompaniment features a melodic line with eighth and sixteenth notes. The system concludes with the vocal parts holding notes and the piano accompaniment continuing its melodic pattern.

A -

eye and ev - - ery - thing, A - wake!

ear and eye and ev - - ery - thing, A -

and eye and ev - - ery - thing, A -

and eye and ev - - ery - thing, A -

The second system of the musical score continues the vocal and piano parts. The vocal parts enter with the lyrics 'A - eye and ev - - ery - thing, A - wake!'. The piano accompaniment continues its melodic line. The system concludes with the vocal parts holding notes and the piano accompaniment continuing its melodic pattern.

35 *non legato*

- while the ac - tion fing - er Runs di - vi - sion with the -

- wake!

- wake!

- wake!

35 *leggiero*

sing - er, *f* Runs di -

f non legato A - while the ac - tion fing - er Runs di -

f non legato A - while the ac - tion fing - er Runs di - vi - sion *non legato*

A - *non legato*

A -

- vi - sion with the sing - er. A - wake, the -

- vi - sion with the sing - er.

with the sing - er.

- while the ac - tion fing - er Runs di - vi - sion with the -

- while the ac - tion fing - er Runs di - vi - sion with the -

CRSC.

voice, A - wake -

ff A - wake! a - wake the voice, A -

ff A - wake! the voice, A -

sing - er. A - wake!

sing - er. A - wake!

f

the string! —
 - wake the string! —
 - wake the string! —
 a - wake!
 a - wake!

(from the flourish they come to the song.)

36 *p* *espress.*

THE SONG.

SOLO. *mf ed espress.*

Dark and dull

p

night, fly hence, a - way, And give the hon - our to this

day That sees De - - cem - - ber turned

p

37

to May.

p *ten.*
Dark and dull night, fly hence, a -

p *ten.*
Dark night, fly hence, a -

p
Dark night, fly hence, a -

p *f*
Dark and dull night, fly hence, a - way, And

37

- way, And give the hon - our

- way, And give the hon - our to this

- way, And give the hon - our to this

give the hon-our to this day That sees De -

espress.

to this day That sees De - cem - ber

day That sees De - cem - ber turned

day That sees De - cem - ber

- cem - ber turned, that sees De -

cresc.

Why

turned to May.

to May.

turned to May.

- cem - ber turned to May.

f

(p)

dim.

p

f dim.

p

quasi Recit.

does the chill - ing win - ter's morn Smile like a

field be - set with corn?

38 *animato*

'Tis He is come

'Tis He

'Tis He is

'Tis He is

38 *animato*

whose quick - - 'ning birth

whose birth

come

whose quick - - 'ning

come

Gives life and lus - - tre,

Gives life and lus - - tre,

birth Gives life and

birth Gives life and lus - - tre,

mf cresc.

life

cresc.

pub - - lic mirth To

cresc.

pub - - lic mirth, gives mirth To

cresc.

mirth, gives mirth

cresc.

pub - - lic mirth, gives mirth To

cresc.

and mirth.

f

Heaven and to the un - - der - earth.

f

Heaven and to the un - - - der-earth.

f

To Heaven and to the un - der-earth.

f

Heaven and to the un - - - der-earth.

39

Measures 39-40 of the vocal score. The first five staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) contain whole rests for measures 39 and 40.

39

Piano accompaniment for measures 39-40. Measure 39 features a melodic line in the right hand and a supporting bass line in the left hand. Measure 40 continues the accompaniment with a crescendo leading to a fortissimo (ff) section.

Continuation of the piano accompaniment for measures 39-40. Measure 40 begins with a piano (p) dynamic, followed by a crescendo (cresc.) and a fortissimo (f) section with triplets in the right hand.

40

*f**a piacere**p dim.*

Vocal score for measures 40-41. The lyrics are: "We see Him come, we know Him". The score includes dynamics such as *f*, *dim.*, *pp*, and *a piacere*. The vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) are shown with their respective parts and lyrics.

40

*f**a piacere**p dim.*

Piano accompaniment for measures 40-41. Measure 40 begins with a piano (p) dynamic and a decrescendo (dim.) leading to a piano (p) section. Measure 41 continues the accompaniment with a piano (p) dynamic and a decrescendo (dim.) leading to a piano (p) section.

a tempo
con felicità e forte

ours, Who with His sun - shine and His *poco cresc.*

ours, Who with His sun - shine, with His *poco cresc.*

know Him ours, Who with His *a tempo* *poco cresc.*

ours, Who with His sun -

know Him, ours, Who with His sun - shine and His

a tempo

poco cresc.

showers, His sun - shine and His showers, Turns

sun - shine and His showers, Turns all the

sun - shine, with His sun - shine and His showers, Turns

- shine, with His sun - shine and His showers, Turns

poco cresc.

showers, His sun - shine and His showers, Turns

*rit. a piacere**pp a tempo*

all the pa-tient ground to flowers.

all the pa-tient ground to flowers.

all the pa-tient ground to flowers.

all the pa-tient ground to flowers.

all the pa-tient ground to flowers.

rit.

pp a tempo

rit.

a tempo

pp

(p)

pp

Coda

Nº8. A ROYAL GUEST.

(Bass Recitative.)

f *mf* (*parlando*)

Yet, _____ if his ma - jes - ty our sove-reign

f *mp*

lord Should of his own ac - cord Friend - ly him - self in - vite, —

dim.

— And say, "I'll be your guest to-mor-row night"

p

How should we stir our-selves,

cresc. *sf* *sf* *p*

f

call and com-mand

dim. 41

All hands to work! "Let no man i - dle stand!"

f *sf dim.* *p*

p

For 'tis a du-teous thing To pay all hon-our to an

earth - ly king. But at the

pp *p* *pp* *pp*

(mistico)

com - ing of the King of Heaven, All's set

(parlando) cresc. ed espress.

at six and seven: We en - ter - tain Him al - ways like a

dim. pp

strang - er, — And as at first still lodge Him in a

mang - er.

attacca l' Aria

Nº9. CHRIST'S PART.
(Choral Aria and Solo Quartet.)

Andante tranquillo.

The first system of the piano accompaniment consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Andante tranquillo' and the dynamics include a piano (*p*) marking.

Soprano Chorus.

This section shows the vocal line for the Soprano Chorus and its piano accompaniment. The vocal line begins with a piano (*pp*) dynamic and includes the lyrics: "Christ He re-quir-eth still where-so-e'er He". The piano accompaniment continues with a similar texture to the first system.

42

This section contains the vocal parts for a solo quartet (Soprano, Contralto, Tenor, and Bass) and the piano accompaniment. The vocal lines are marked with "SOLO. *p*" and include the lyrics: "comes To feed or lodge to have the best of rooms." and "Give Him the". The piano accompaniment continues with a similar texture to the first system.

42

still where-so-e'er He

cresc. choice, grant Him the no-bler part,

cresc. choice, grant Him the no - bler part,

cresc. choice, grant Him the no-bler part of all the house, grant

cresc. choice, grant Him the no-bler part of all the house,

mp

f dim. comes, where-so-e'er He comes to have the best of

f dim. grant Him the no-bler part of all the house;

f dim. grant Him the no - bler part of all the house;

f dim. Him the no-bler part, the no - bler part of all the house;

f dim. grant Him the no-bler part of all the house;

f dim.

43

1.

2.

pp

rooms.

Christ

the best of all's the heart,

the best of all's the heart,

the best of all's the heart,

the best of all's the heart,

43

1.

2.

pp

— He re-quir-eth still where-so-e'er He comes, to have the best,

mp

the heart,

cresc.

Still where-so-e'er He comes, He re-quir-eth

the heart.

p the best of all's the heart.

p the best of all's the heart. *ppp*

the best of all's the heart.

p *cresc.*

44

still To have the best of rooms,

f Give Him the choice, Grant Him the no - bler

f Give Him the choice, Grant Him the no - bler

f Give Him the choice, Grant Him the no - bler

f Give Him the choice, Grant Him the no - bler

44

f

(sempre forte)

Christ He re-quir - eth still where-so-e'er He comes to have the
 part; grant Him the no - bler part of all the
 part of all the house, the no - - - - bler
 part of all the house, grant Him the no - bler part of all the
 part of all the house, grant Him the no - bler part, the no - bler

mf *f*

45

best of all (pp)
 house; the best of all, the best of
 part; the best of all, the best of
 house; the best of all, the best of
 part of all the house; the best of all, the best of

dim. *pp*

45

dim. *pp*

sotto voce
pp
 Still — where so - e'er — He comes, —
sotto voce
 all's — the heart, — the best of all, — the
sotto voce
 all's — the heart, — the best of all, —
sotto voce
 all's — the heart, — the best of all, —
sotto voce
 all's — the heart, — the best of all, —

46 *pp*
 — where-so-e'er — He comes to have the best of rooms.
 best — of all's — the heart.
 the best of all's — the heart.
 the best of all's — the heart.
 the best of all, — the best of all's — the heart.

46

rit. *a tempo*

ppp *pp*

pp

sempre morendo

ppp sospirando *L.H.*

8